

NEWSLETTER

opera

Ireland

WELCOME TO THE FIRST ISSUE OF DGOS OPERA IRELAND'S NEWSLETTER. WE HOPE IT WILL BE OF INTEREST TO OUR FRIENDS, PATRONS AND SPONSORS AND WILL SERVE TO KEEP YOU INFORMED OF EVENTS AND PROJECTS WITHIN THE COMPANY. AS PART OF YOUR MEMBERSHIP BENEFITS, YOU WILL RECEIVE TWO ISSUES PER YEAR, UPDATING YOU ON CURRENT DEVELOPMENTS AND ANNOUNCING DETAILS OF FUTURE EVENTS. WE ARE VERY PLEASED TO OFFER THIS NEW SERVICE.

EXCITING WINTER SEASON

The forthcoming Winter season programme has something to offer everybody, with 2 exciting new productions - the very popular Puccini's 'La Bohème' and a company premier of Délibes' 'Lakmé'.

'La Bohème' comes to us from the Stadttheater, Luzern, Switzerland and the sets will commence their journey to Ireland in early November, travelling overland in a 'super-cube', the largest type of haulage vehicle on the road.

Irish soprano, Regina Nathan, will head up the cast, having played Mimi in the Luzern production to great critical acclaim. A return visitor to Dublin is producer Jean-Claude Auvray, whose 1989 interpretation of 'Carmen' played to packed houses, and we are very much looking forward to having him work with the company again.

'La Bohème' will open in The Gaiety on Monday 29th November, and will continue on December 1st, 3rd, 5th & 7th.

The second opera this season is the company's premier of the French piece 'Lakmé'. The composer is Leo Délibes, and the opera contains many well-known and very popular arias, including Lakmé's 'Bell Song' and 'The Flower Duet'. For



those not familiar with the plot, it is set in India and tells the story of Lakmé, the ill-fated daughter of a fanatical Brahmin priest, who falls in love with Gerald, a British Officer. This tenor role was one of John McCormack's favourites, and despite his relatively short operatic career, he performed it many times.

American soprano, Elizabeth Futral will sing the title role. 'Lakmé' opens on December 2nd and continues with performances on the 4th and 6th.

We would like to advise our Friends, Patrons and Sponsors to book early. Priority booking opens on September 20th.

CONTENTS

- 2 Spring Reviews
- 3 Social Diary
- 4 Verona Tour
- 5 Verona Reviews
- 6 Cardiff Review
- 7 Archive
- 8 Future Directions
- 9 Sponsorship
- 10 Opera Offer
- 11 Open up to Opera
- 12 Calender of Events

above right
Regina Nathan as
Mimi and Octavio
Arevalo as Rodolfo
in the Luzern
production of La Bohème

SPRING '93 SEASON

Puccini's: Madama Butterfly

Mozart's: Così fan tutte

For eight nights from the 17th - 24th April, The Gaiety Theatre packed to the strains of Puccini and Mozart. The very popular programme of 'Madama Butterfly' and 'Così fan tutte' achieved 97% occupancy, with some performances completely booked out and attracting long queues of hopeful patrons waiting for returns. The 'buzz' was definitely back in the DGOS Opera Ireland season! And this was not lost on the critics.



Katerina Kudriavchenko as Cio Cio San in the Spring season production of 'Madama Butterfly'.

In 'The Sunday Times', Hugh Canning had this to say:

'The Dublin 'Così' was unquestionably the most enchanting production I have seen in these islands since the Welsh National's mid-1980's staging [...]. The simple, classically symmetrical set is bathed in bright Mediterranean light and [...] this was a funny and touching interpretation of a much-produced masterpiece. Mariette Kemmer's mature, resolutely sung Fiordiligi would have graced any stage, as would Mary Callan Clarke's cheeky Irish Despina. This production certainly merits frequent revival.'

Closer to home, Ian Fox reviewing for The Sunday Tribune enjoyed 'Madama Butterfly':

'Katerina Kudriavchenko, the Russian winner of the 1990 Butterfly competition in Miami, [...] starting in a smooth but rather aloof mood, [...] flowered with a beautifully delivered 'Un bel di' and some of the most moving singing in the final act'.

Gus Smith, writing in The Sunday Independent made particular reference to the public's reaction:

'What was most encouraging during this Spring season, was the new-wave enthusiasm shown by audiences for opera. DGOS Opera Ireland must capitalise on this and the Arts Council should take note'.

DGOS Opera Ireland are very happy to see their high professional standards meet with such positive critical acclaim. Such standards are the result of dedicated and sustained hard work, both on and off the stage, and the public's reaction to this dedication, will only serve to inspire further growth within the company.

INTERNATIONAL INROADS

Whilst DGOS Opera Ireland are bringing their Winter season production of Puccini's 'La Bohème' from the Stadttheater, Luzern, Switzerland, the company's Spring '93 productions of 'Madama Butterfly' and 'Così fan tutte' have been sold to international opera houses.

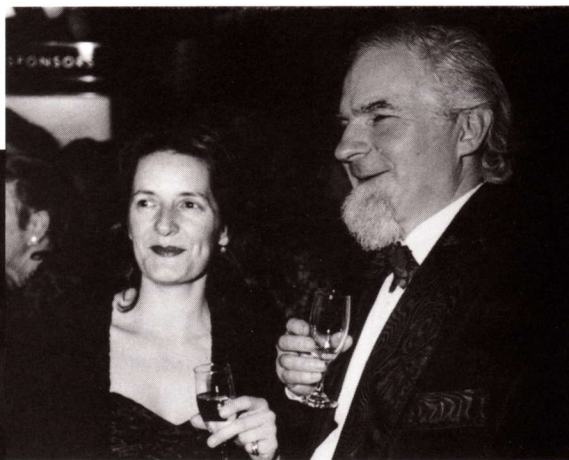
The John Lloyd Davies production of 'Madama Butterfly' was greatly admired by visiting members

of the Royal Danish Opera and following subsequent negotiations, has been sold to that company, where it will grace the stage of the Opera House in Copenhagen in 1995.

Meanwhile, the other Spring production 'Così fan tutte' has found a home in the Opera de Monte Carlo, where the Dieter Kaegi/Bruno Schwengl collaboration will be staged in February '94.



John Lepere and Rose O'Rourke, following a performance of 'Die Fledermaus', December '92.



Miriam Campion & John Colclough enjoying an interval drink during the Winter season '92.



Stepping it out! RTE presenter of 'Rant' and friend.



Tim Crowley & Avril O'Riordain catching up on the plot before 'L'italiana in Algeri', December '92.



Rodney Milnes, Editor of 'Opera' magazine in conversation with producer Francesca Zambello.



Pictured at the interval, Gianna Bandini and Rachel Crean.



Cathal & Conchitta Stanley arriving at the theatre.



Carol Booth & Tom Dobson looking forward to a night's opera.

VERONA OPERA TOUR

For the second summer in succession, Priority Travel Service, Stillorgan, organised a series of opera holidays choosing to stay this year in the historic town of Sirmione on the shores of Lake Garda. Sirmione has much to offer as a holiday base: from the ancient and impressive Grotte di Catullo which dominate the peninsula, to the terrace cafes and chic boutiques offering Versace and Armani designer goods. Sirmione has also a great variety of restaurants, with fish a speciality, and the travelling party made a point of visiting a different one each night.

The excellent lake ferry service can be used to visit all of the neighbouring villages, and is both an economic and enjoyable way of seeing the surrounding area. Public transport to Brescia, Verona and Venice is also excellent, affording the more adventurous the opportunity to spend some time in these cities. Excursions to the Dolomites and to see Venice by night were also organised locally by Harry Cahill of Priority Travel.

For opera lovers, the highlight of the tour was undoubtedly the trip to the Arena di Verona to see 'La Traviata' and 'Carmen'. The atmosphere in the amphitheatre is unique. Although the performance doesn't

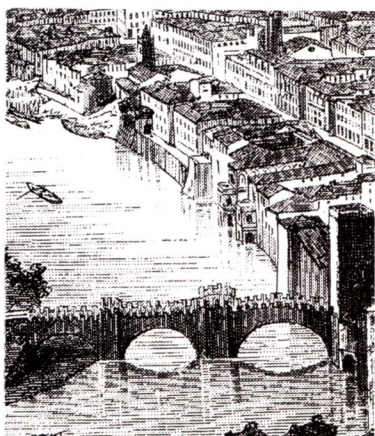
begin until 9.15pm, people queue and file in from early evening, seasoned visitors to the Arena aiming to find their favourite place, since most of the tickets are sold for the unreserved seating areas of the 'Prima' and 'Seconda Gradinata'. Cushions may be hired at a minimal cost, the proceeds of which go to The Italian Green Cross. The 20,000 strong crowd finally settle in, surrounded by the inevitable picnic and drinks to see them through the 4-5 hour marathon ahead. Once dusk falls, tiny candles are produced and lit, in magical anticipation of the spectacle ahead. And spectacular it most certainly is. With an orchestra of 150 players, and a Corps de Ballet and chorus of 160, the vast stage of the Arena is ideal to accommodate 'grand opera'.



Michael and Sheila O'Connell, Waterford admiring the architecture in a Verona street.

VERONA REVIEWS

La Traviata, July 16th



An artist's impression of Verona.

At the opening night's performance of 'La Traviata', Daniela Longhi was a sympathetic and sweet-toned Violetta, if somewhat light-voiced for the vast arena. Salvatore Fisichella as Alfredo was neither dramatically nor vocally impressive, delivering a performance that lacked commitment, whilst his stage

father, Giorgio Zancanaro stole the show, with a sensitive and beautifully sung interpretation of the role. Zancanaro was originally scheduled to sing just 3 performances in August, but with Renato Bruson cancelling, took on the early July dates. Such was his stamina that he was on stage as Alfio in Cavalleria Rusticana on July 15th, as Pere Germont on the 16th, and reappeared as Escamillo in the July 17th 'Carmen'!

Gustav Kuhn conducted the 150 strong orchestra with great energy, and extracted disciplined playing

from them, if in the earlier Acts his chosen tempi were a little slow. It was curious to note that the chorus were conducted separately from the prompt box at the foot of the stage by 2 pairs of hands – presumably their chorus master and another. This arrangement limited their movement onstage and encouraged them to adapt an ‘advance, stand and deliver’ technique on each of their interjections, to the detriment of any realistic acting. It also tended to clutter the stage, since all 120 chorus remained on the upper level of the 2-tier set, whilst the principals and dancers used the entire stage on the lower level.

The producer Luciano Damiani added some nice touches to a very traditional interpretation. In Act III, a violent thunderstorm clears the guests from Flora’s party, as they scurry off under umbrellas, to hail horse-drawn coaches. His interpretation of Act IV was less successful, where in an attempt to recreate the roof-tops of Paris, small canvas ‘houses’ were walked on by chorus and surrounded the central house containing Violetta’s sick-bed. The overall effect was a cross between a shanty-town and disused changing huts on a Brighton beach. When Violetta successfully completed her dying, the front panels of the canvas huts fell to reveal bouquets (or wreaths?) of camelias, the subtlety of which was lost on the mystified audience.

Carmen, July 17th

The second opera which the group took in was Bizet’s ‘Carmen’, which proved to be every bit as colourful and spectacular as one would have expected.

This production, (Producer: Antoine Bourseiller) set in the late 1930’s, used the natural space of the Arena more intelligently, with a permanent representation of Seville as a backdrop, whilst the main area was adapted to suit the different acts, and most of the action was played using the full width of the stage.

The opera ‘Carmen’ is one which depends greatly on the fire and passion of its principal character: Giovanna Casolla as Carmen (July 17th) lacked this vital element, and failed to incite similar excitement among her fellow artists – particularly in Act I, where the exposition of a passionate plot never really happened. The orchestra, under the baton of

Vjekoslav Sutej was also a contributory factor, and lacked the fire and pace to set the piece alight. The chorus contributions were wooden and lack-lustre, and the Act I ‘argumento’ was a like a Girl’s Guide outing having a minor altercation.

The most successful Act of the opera was Act II with its blend of simple set design, (Lillas Pastia’s bar was played ‘open-air’, lit by two vintage cars in which Carmen and company had earlier made their arrival), exciting dance routine and good ensemble singing from Frasquita (Cristina Pastorello) and Mercedes (Cinzia de Mola).

The most appealing performance of the evening was undoubtedly the Don Jose of Neil Shicoff, who bespectacled, added a certain vulnerability to the role and whose rendition of ‘La fleur que tu m’avais jetée’ provoked a long interruption of applause.

For spectacle, colour and extravagance, this was an attractive ‘Carmen’; for fire, passion and exciting orchestral playing, one would have to look elsewhere.

FOOTNOTE: Priority Travel Service are already making plans to include ‘Norma’, ‘Nabucco’ and a special Domingo Gala concert as part of their 1994 Opera tours.

(Information: Tel: 288 69 72/3, 288 99 09).



The scene is set!
Act I of ‘Carmen’.

CARDIFF SINGER OF THE WORLD

Attentive opera-goers will have recognised several participants in this year's Cardiff Singer of the World

competition from past DGOS Opera Ireland productions. Cork-born soprano, Cara O'Sullivan, was the Republic of Ireland's representative,



above: pictured in a scene from 'Cosi fan tutte', Paul Whelan in a very different mood from his Cardiff appearance. Also featured are Kip Wilborn (left) as Ferrando and Eric Roberts (right) as Don Alfonso

choosing a programme of Mozart and Donizetti. Cara was one of the artists who sang in the post-dinner concert held in Mount Juliet in July '91, following the company's Golf Classic at that course. Lynda Lee, a mezzo-soprano from Northern Ireland, has appeared many times with DGOS Opera Ireland, initially as a member of the professional chorus in 1990 & 1991, and most recently in her debut as Suzuki in the Spring '93 production of 'Madama Butterfly'. For her Cardiff appearance, Lynda chose some Richard Strauss, a Mozart aria and a Duparc song, giving a very impressive performance.

Although neither Cara nor Lynda qualified for the final, the experience and exposure gained through participating in such a prestigious competition will no doubt procure them both many future engagements.

The third DGOS Opera Ireland connection comes from New Zealand. He is bass-baritone Paul Whelan, who made a great impression on patrons and critics alike with his performances as Guglielmo in the recent Spring '93 'Cosi fan tutte'. Paul delighted the Cardiff audience with his programme - a mixture of song and operatic arias, and won his place in the final very convincingly. His choice of repertoire for that final, demonstrated his tremendous versatility, moving from Mozart to Mahler, to a Stravinsky aria and concluding with a Tosti song.

The distinguished jury which included Joan Sutherland and Marilyn Horne, were also equally impressed, awarding him the Lieder prize and a cheque for £1,000. DGOS Opera Ireland would like to offer their congratulations to Paul, and look forward to seeing him back with the company.

BARBEQUE FUNDRAISER

Undeterred by the deluge which besieged Dublin on the 12th June, over 250 people made their way to a Fundraising Barbecue organised by The Ladies Committee in the home of longstanding DGOS Opera Ireland Foundation Sponsor, Mrs Margaret McDonnell. Mrs McDonnell, an active member of the Committee, very generously gave over her home and grounds to host this event, which was a great success, attracting members and many new friends of the company. Guests were also able to

avail of the expertise of a hand-writing specialist, whilst elsewhere, life histories were unravelled as some people had their palm read. As the inclement weather abated, many guests took to the grounds for a welcome walk and to admire Mrs McDonnell's wonderful garden. All in all a very enjoyable social occasion and many thanks to The Ladies Committee for their great work before, during and after the evening.

ARCHIVE

DGOS Opera Ireland are in the process of compiling a Performing History of the company from its inception in 1941 to the present day. This arduous task is being undertaken by long-time member Mr Paddy Brennan, who hopes to complete a register of all those singers, producers, and conductors who have worked with the company over the years, as well as collating an audio-visual record of all past performances, for which he has source material. This is where you, Members & Friends, can help. If you have any tapes of past productions, photos or programmes (particularly from the 1940's) which you

would be prepared to lend or donate to the archive, please contact us by post, marking your envelope 'ARCHIVE MATERIAL', enclosing details and a phone number at which you can be contacted.

below: The cast list from a 1964 production of Rigoletto - featuring some well-known names! One of the many items in the company archive.

RIGOLETTO

(GIUSEPPE VERDI)

(By arrangement with G. RICORDI & CO., London)

First produced : La Fenice Theatre, Venice, 11th March, 1851

Words by FRANCESCO MARIA PIAVE, founded on VICTOR HUGO'S play,
"Le Roi S'Amuse"

Characters :

THE DUKE OF MANTUA - - -	LUCIANO PAVAROTTI
RIGOLETTO, his Jester, a hunchback - -	PIERO CAPPUCCILLI
COUNT OF CEPRANO, a Noble - - -	GUIDO PASELLA
COUNT MONTERONE, a Noble - - -	LORIS GAMBELLI
SPARAFUCILE, a Bravo	{ PLINIO CLABASSI
BORZA, in the Duke's service - - -	{ FERUCCIO MAZZOLI
MARULLO - - -	EDWIN FITZGIBBON
COUNTESS OF CEPRANO - - -	ERNESTO VEZZOSI
GILDA, daughter of Rigoletto - - -	ADRIANA TORRINI
GIOVANNA, her maid - - -	MARGHERITA RINALDI
MADDALENA, Sparafucile's sister - -	ADRIANA TORRINI
	ANNA DI STASIO

Courtiers, Nobles, etc.

Conductor : OTTAVIO ZIINO

Producer : CARLO ACLY AZZOLINI

Scenery : ERCOLE NORMANI, Milan.

Costumes : CASA d'ARTE V. CIARLO, Rome.

Wigs : DITTA LO VOI, Palermo.

WEEKEND WINNER

In December '92, over 500 people completed and returned Market Research cards following performances of 'Die Fledermaus' and 'L'Italiana in Algeri', allowing the company to log our patrons' favourite operas. The clear favourite was 'La Traviata', followed by 'La Bohème' and 'Madama Butterfly', both of which opera-goers will have an opportunity to see before 1993 is out. As an incentive to return this card promptly, DGOS Opera Ireland offered a weekend away at the Berkeley Court Hotel. The lucky winner of this draw was:

Ms Marie Meade
Footstown
Drumconrath
Navan
Co Meath

Congratulations Marie, and we hope this will encourage more people to assist our research by returning information cards.

Word Puzzle

A	R	G	E	N	A	C	C	O	B	N	O	M	I	S
V	I	L	I	F	F	A	T	S	L	A	F	I	G	A
E	G	O	L	A	B	O	H	E	M	E	L	G	I	M
M	O	C	L	U	N	O	R	M	A	E	R	N	A	I
A	A	L	A	S	O	N	N	A	M	B	U	L	A	I
H	A	N	S	T	A	J	I	L	T	A	M	A	N	N
T	H	E	O	N	E	D	R	S	O	A	V	F	N	A
U	R	S	I	N	A	H	G	E	C	U	R	O	A	T
R	C	O	U	V	R	O	N	B	I	H	I	R	B	A
A	G	F	V	O	E	N	E	M	O	D	I	R	U	R
N	A	I	M	A	R	T	H	A	I	E	F	C	C	U
D	E	F	Z	T	H	E	O	T	E	L	L	O	C	P
L	U	I	C	C	A	I	L	G	A	P	I	L	O	I

The titles of twenty operas are contained in the above word grid. Can you find them ?

FUTURE DIRECTIONS

DGOS Opera Ireland has many exciting projects in the pipeline, indicative of the company's long-standing commitment to broaden the appeal of opera.

In recognition of the shortfalls in the current schools arts education policy, a proposal has been submitted to Minister Niamh Breathnach in the Department of Education, and Minister Michael D Higgins, at the Department of Arts, Culture and the Gaeltacht requesting special funding for an Arts-in-Education programme designed and co-ordinated by DGOS Opera Ireland. The proposed education project has three strands, two geared at primary and secondary school groups, and the third extending to the greater community to include 'outreach' workshops in hospitals and prisons. The establishment of such a project would also provide additional employment for a small core group of home-based artists, as well as part-time employment for a production manager, stage manager and répétiteur.

Conscious of the fact that young school students are our future audiences, the company is very eager to launch this project in the near future.

Other 'audience-building' initiatives include an 'Open up to Opera' evening primarily targeted at anyone with no prior knowledge of opera and illustrating through music and commentary the main constituent elements of the art-form.

Following the popularity during '92 and '93 of Free Lunchtime Recitals in commercial centres, the company plans to continue and expand this idea. These events attracted audiences of up to 400 people and were received with enthusiasm. Plans to develop a programme of semi-staged operatic scenes for presentation in city centre and county-wide parks during summer months are also underway.

Whilst the company's determination to achieve these and other goals should not be doubted, the speed with which DGOS Opera Ireland can deliver on these projects is naturally linked to its level of funding. If any of our Friends or Sponsors are interested in supporting a particular project, do please contact us at our company offices.

MEMBERSHIP NEWS

Since the launch of the company's 'New Era of Opera' campaign in October '92, we are happy to report a steady increase in the number of members -

Friends, Patrons and Sponsors joining us. The 'New Era' booklet which was sent to all existing members and to a large target mailing-list, details the various membership options and associated benefits. Many existing Friends (£50) opted to upgrade their subscription to Patron (£200), thereby availing of additional benefits from DGOS Opera Ireland as well as claiming tax-relief in this category. The greatest number of new memberships were also taken out at Patron level.



membership. Given the size venues in which we perform, and the increase in public demand for our tickets, we feel this is necessary to maintain good service. We would like to invite our existing Friends, Patrons and Sponsors to introduce a new member to us, before membership closes.

Each member who brings in a new Friend or Patron will receive a silver brooch/tie-pin in the form of a treble clef. Membership application forms are available on request from our offices. Be sure to enclose your letter of introduction with your friend's membership application in order to receive your special gift, and send them both to Fidelma Kelly at the company offices.

Introduce a Friend or Patron and receive this gift.

We are very conscious of serving the needs of our members and in order to offer real choice at Priority Booking time, an upper limit has been set on

WHY SPONSOR OPERA?

DGOS Opera Ireland is currently in the happy position of receiving sponsorship at Corporate, Foundation and Association level from many different companies engaged in diverse business.

Sponsoring the arts has become very popular in recent times, although the forerunner of such sponsorship has been with us for centuries with talented musicians and composers depending heavily on the patronage of wealthy or prominent people within their community.

In today's society, sponsorship is not always as altruistic as in former times. Sponsors, quite rightly, expect a return on their investment. The happiest sponsors are those who love the product and enjoy using the bi-annual opera season for client entertainment, whilst at the same time benefiting from increased company exposure through the link-up with a particular opera performance, or at Associate Sponsor level, with the company in general.

Irish International Advertising is one such sponsor. Having joined the company as a Corporate sponsor in Spring 1992, the agency was approached to offer their sponsorship in services. Thus began a very fruitful working relationship between DGOS Opera Ireland and Irish International where the latter provides a full agency service for seasonal operas and any other event the company undertakes. The back-up of such a professional creative team is of tremendous benefit to DGOS Opera Ireland, not to mention the advantages

of using their experienced Media department for the purchase and scheduling of advertising slots. From the Irish International perspective, the sponsorship has also been beneficial. As one of the largest advertising agencies in town, they have generated much goodwill among their business colleagues and other commercial clients in opting to put something back into the community through choosing to sponsor the country's premier opera company. As Arts' organisations are constantly short of funds, professional advertising agencies would very seldom, if ever, get an opportunity to use their creative genius in working on such an account. The team at Irish International enjoy working on the DGOS Opera Ireland account, showing another creative body how to sell their wares commercially.

DGOS Opera Ireland would like to thank Irish International for their dedication and look forward to the continuance of this valuable relationship.



Brónac Winston & Bill Hollingsworth, two of the team at Irish International.

OPEN UP TO OPERA

Plans are underway to stage a once-off event introducing the previously uninitiated to the wonderful world of opera.

As a company, DGOS Opera Ireland are responding to a commitment in Arts' circles to increase access to the various arts. Indeed, within the field of opera alone and throughout various media, several guides and information programmes have been released in recent months, aimed at educating and encouraging more people to take an interest in this art-form. A lot of attention focused on comedian Harry Enfield when he turned his attention to opera, presenting and participating in his Channel 4 'Guide to Opera'. Following the popularity of the programme, EMI produced an accompanying CD and video. (See special offer below). RTE also ran a series of programmes entitled 'Opera Stories' in early Spring, whilst in the printed medium, two recent UK publications have met with varying critical acclaim, namely

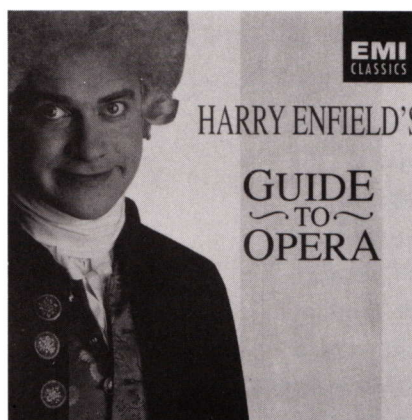
Jeremy Nicholas 'A Beginner's Guide to Opera' published by Ebury Press/Channel 4 at £11.99 Stg.,

(the companion book to Enfield's programme), and 'Get into Opera: A Beginner's Guide' by Chris Craker, a Bantam publication at £4.99 Stg.

The proposed DGOS Opera Ireland 'Open up to Opera' event, will take the form of a mini-concert in which singers will demonstrate through solo and ensemble performances, the various constituent elements of opera. A light-hearted commentary will keep the audience informed, and as a major sponsor has been secured, the company intends to offer tickets at a bargain price. If you have friends or family who would like to learn something about opera but shy away from the more formal approach, this is the ideal event for them. Watch out for further details of this exciting evening.

members' discount

Fans of the recent Channel 4 Harry Enfield 'Guide to Opera' may like to purchase the accompanying EMI Compact Disc at HMV record shops. EMI are offering £1 discount to members of DGOS Opera Ireland on production of this voucher.



This voucher entitles bearer to

£1.00 off
HARRY ENFIELD'S GUIDE TO OPERA

**only one voucher per purchase
of video or CD at HMV stores.**

Offer ends 1st October 1993.

CALENDER OF EVENTS

LECTURE DATES

The very popular lecture series given by Derek Walsh (ex RTE) continues this autumn in Buswell's Hotel, Molesworth Street, Dublin 2. All lectures begin at 8.00pm and admission is free to members.

The proposed schedule of lectures is as follows:

Monday September 20th:

Great Singers at the DGOS, No. 2

Monday October 18th:

Great Singers at the DGOS, No. 3

Monday November 22nd:

La Bohème

Monday December 13th:

Great Operatic Scenes

Corporate Hostesses

DGOS Opera Ireland are recruiting Corporate hostesses for their Winter season, who will assist with leaflet distribution, programme selling and looking after Corporate guests. Ideal candidates should be between 19-26 years, and available to work all eight nights of performances i.e. from November 29th-December 7th inclusive. Grainne O'Rourke - Steilmann Clothing - has very kindly agreed to sponsor the 'uniforms' for the hostesses, which will be a selection of top of the range co-ordinates from their winter collection, in Sizes 10 and 12. The company is not in a position to offer these assistants monetary remuneration, but at the end of the run, they may keep the outfit supplied by Steilmann, retail value £300. If you are interested in this work, please send a letter of application accompanied by a recent photo to arrive in the company offices before November 1st, marking your envelope 'HOSTESS'.

Opera Antics!

If any of our members would like to submit interesting material on opera-related matters, we will be pleased to consider it for publication. Any material received - including photographs - will not be returned, so please ensure you have copies. The editor reserves the right to amend or edit original material supplied.

September

Monday 20th:

Members' Priority Booking Opens

Opera Lecture

Buswell's Hotel, 8.00pm

October

Monday 18th:

Public Booking Opens

Opera Lecture

Buswell's Hotel, 8.00pm

November

Monday 22nd:

Opera Lecture

'La Bohème'

Buswell's Hotel, 8.00pm

Open up to Opera

Details TBA

Monday 29th:

Opening night of 'La Bohème'

December

Thursday 2nd:

First performance of 'Lakmé'

Tuesday 7th:

Final performance of La 'Bohème'

Monday 13th:

Opera Lecture

Buswell's Hotel

Great Operatic Scenes

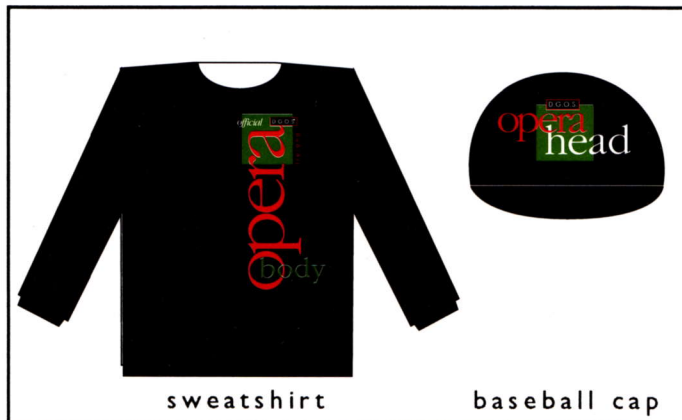
Spring '94

Members Concert

Details TBA

OPERA "BODY" OFFER

If you are interested in sporting an 'operatic air', why not purchase one of our specially designed DGOS Opera Ireland sweatshirts. Top quality Irish-made cotton sweatshirts are available in black, in 2 sizes, Large or X-Large, and retail at £15 (allow £2 extra for p & p). For the young and trendy, baseball caps in black are selling at £7 & £1 for p & p, ideal for the younger members of your family as a gift. Order by completing the form below and allow 21 days for delivery.



I would like to order:

number		size	
	Sweatshirt(s)	L / XL	(Delete as appropriate)
	Baseball cap(s)		

I enclose a cheque payable to DGOS Opera Ireland for _____
inclusive of £2 p&p per sweatshirt ordered.

NAME _____

MAILING ADDRESS _____

Please debit my credit card:

Access ☐ **Visa** ☐ **Amex** ☐

NAME _____

ADDRESS _____

Credit Card No _____

Expiry Date _____

Signature _____

I enclose _____ for p & p.

If paying by Credit Card please ensure billing address is as mailing address